



Highsted Knowledge Organiser

Subject Drama

Year 10 Term 5

What I need to know

- Understand social, cultural, and historical context of the play text Blood Brothers.
- Understand the characters and their relationships throughout Blood Brother's and a Live Theatre Production.
- Identify theatre roles and terminology.
- Evaluate and analyse a live performance.
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Key Vocabulary

Social Context	The specific circumstance or general environment that serves as a social framework for individual or interpersonal behaviour. This context frequently influences, at least to some degree, the actions and feelings that occur within it.
Historical Context	The information about the period, the place, and the events that created, influenced, or formed the backdrop to the historic resources.
Cultural Context	This is related to the society where individuals are raised in and at how the culture affects behaviour. It incorporates values that are learned and attitudes that are shared among groups of people. It includes beliefs, meanings, customs, ideas, language, norms.
Genre	The genre of a play refers to the type of story being told and is decided by the playwright . e.g. Comedy
Style	The style of a play is how the work is presented on stage. e.g. Naturalism.

Student reference point

- Refer to your subject knowledge tool boxes.
- Resources for subject knowledge
- Tables and colour coding for the marking criteria.
- Learn the spellings and definitions of the Key Vocabulary in the front of your Drama Journal.
- Use practice papers found on the AQA website to revise.
- Use the exemplar Live Theatre full marked example below to upgrade your answer.

Evaluative language	effective, successfully, brilliantly,
Subject knowledge	Physical and vocal skills.
Justification	Quote, plot, characters, genre, style, social and historical context
Atmosphere/audience	Impact or desired audience effect. Own response.

On the 29th November 2016, I went to see Stephen Malaratt's creative adaptation of Susan Hill's Novel: 'A Woman in Black'. This exhilarating thriller was performed at the Victorian-style fortune theatre which was perfect for the context of the play. The performance included two actors (Chance and Fox) that worked together to keep the audience on the edge of our seats. I am going to evaluate how Chance, who played the young Mr Kipps, the young solicitor, used his physical and vocal skills to create a nervous and terrified man during Act 2 of the play where Chance is being haunted by the Woman in Black at Eel Marsh House and is struggling to cope so he decides to talk about it with the locals. This is my favourite part of the play as Chance's engaging characterisation kept me anticipating what was to come.

In the middle of Act 2 when Chance, as young Mr Kipps is visited by Sam Daily, who gives him a dog as a companion, he says "a Woman in Black with a wasted face". He performed this line with a slow pace, pause after 'with' and emphasis on 'wasted' by raising volume. Also, he looked directly into the audience, centre stage, breaking the fourth wall and he slowly stroked his face upwards with the back of his hand. I felt the growing shock in the audience as Chance confirmed what we saw creating suspense and anticipation as I waited for when she will appear again. Chance's engaging characterisation of a worried man was effectively portrayed to the audience as I was captivated in his extraordinary performance. My intense involvement in this scene, caused by the Chance's outstanding performance, made me feel deep concern for the character as he seemed to be developing an unstable mental state.

Also, in the middle of Act 2, Chance worked alongside Fox, who played Sam Daily, in the scene where Daily goes to Eel Marsh house to greet an anxious Mr Kipps to give him a dog. The actors created a dog in our imaginations when Fox said "I have, take her, bring her back when you're done". Chance stood centre stage and followed Fox's hand with eyes creating the movement of the dog from stage left to stage right. Chance bent down and stroked the dog with his palm slowly moving from left to right. His innovative performance effectively portrayed engaging characterisation of an imaginary dog. Another moment when Chance created the imaginary dog, Spider, was when he was in the marsh. Chance yelled 'spider' with a loud volume, panicked tone and heavy emphasis on the 'l' sound by elongating it. He stood upstage centre with a shocked facial expression (furrowed brows and a frown) while reaching his hand out in front of him slowly clenching his fist. This inventive performance was mesmerising for the audience and Chance's exquisite use of physicality to effectively portray the dog as an engaging character enabled me to feel connected with Spider and go on a long emotional journey. This scene is concluded with Chance saying "there, there Spider" in a comforting tone a quite volume while breaking the fourth wall by looking into the gods. The outcome of this event had me leaning back in my seat as there was a huge sense of relief among the audience despite the dog being imaginary. Therefore, Chance's engaging characterisation caused hearts to pound and tension among the audience.

Another moment in Act 2 where Chance captivated the audience with his engaging characterisation of an emotionally strained and terrified man was when he was found by Keckwick after a nightmare. He performed the line "the trap, the pony and trap" with a confused tone, slow pace and a pause after "the trap". He started by sitting centre stage and slowly got to his knees facing the audience then rose to standing with an unsteady stance. I experienced the suspense as I was worried for Mr Kipps who seemed petrified and anxious. Later on in the scene, tension and fear grew among the audience as there was complete silence and then the music box began to play so Chance paused stage right and slowly turned around to look stage left, he gingerly crept towards the door then suddenly ran behind the gauze and fell to his knees while shutting the music box abruptly. Chance's engaging characterisation of a man desperate to keep his sanity had the audience immersed in the action. His terrified character was effectively portrayed to the audience with an aura of shock and anxiety. His exceptional use of pauses and abrupt movements created knife-cutting tension. When the music ended I felt great relief however I feared for the character as I didn't know whether the Woman in Black would appear, building the dramatic tension.

The final scene and the climax of dramatic tension left me undergoing fright and anxiety. When Fox said the line “I did not see a young woman”, Chance slowly moved his hands to his knees with a bent posture, his jaw dropped, he slowly looked around then suddenly stood up straight. This engaging characterisation of a traumatised man was spine chilling for the audience. His shock and terror were a reflection of our own reaction which left the audience with suspense. The lack of acknowledgement for the Woman in Black in the bows emphasised Chance’s brilliant reaction as I felt like she was lurking around just like the anticipation.

Chance’s engaging characterisation of a terrified and intensely anxious character was effectively portrayed to the audience in this section. His use of vocal and physical skills including his use of physicality and manipulation of pauses created suspense, tension, shock and anticipation. His reactions to the shocks were intense and relatable which made his character come to life. Therefore, chance’s engaging characterisation in the late stages of the play left me on the edge of my seat waiting for the next excruciating thrill.

Challenge question

- <https://www.highsted.kent.sch.uk/assets/PDFs/Super-Curriculum-2021-GCSE/GCSE-Super-Curriculum-DRAMA.pdf>
- Revise your justifications to social, historical and cultural context.

Suggested reading

- Attend a live performance of Blood Brothers.
- Blood Brothers by Willy Russell
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Highsted Knowledge Organiser

Subject Drama

Year 10 Term 6

What I need to know	Key Vocabulary	
<p>Each student is required to complete a Devising log documenting the creation and development of their ideas to communicate meaning through a devised piece and analysing and evaluating their individual contribution to the devising process and the final devised piece.</p>	Epic theatre	Epic theatre distances the audience from the play, so they don't become emotionally involved with the characters. Epic theatre is about political issues and it invites the audience to be aware of them in their own lives.
	Juxtaposition	the fact of two things being seen or placed close together with contrasting effect.
	Alienation	This effect is encouraging the audience to look at the familiar in a new way: that is, to make the familiar unfamiliar or strange.
	Didactic	Theatre that teaches the audience a moral message.
	Episodic	Each scene is a separate with a coherent unit.
<p>Student reference point</p>		
<p><u>The Devising Log</u></p>		
<p>The Devising log must comprise three sections, each marked out of 20 marks:</p>		
<ul style="list-style-type: none"> • Section 1: Response to a stimulus • Section 2: Development and collaboration • Section 3: Analysis and evaluation. 		
<p>Section 1: Response to a stimulus</p>		
<p>In this section students are expected to explain their initial ideas, research and intentions for the devised piece. The student must explain:</p>		
<ul style="list-style-type: none"> • their initial response to the stimuli presented by the teacher and the stimulus they chose • the ideas, themes and settings they have considered for the devised piece in response to the stimulus they chose • their research findings • their own dramatic aims and intentions • the dramatic aims and intentions of the piece as a whole. 		
<p>Section 2: Development and collaboration</p>		
<p>In this section students are expected to explain the process they undertook to refine their initial ideas and intentions into a final devised piece. The student must explain:</p>		
<ul style="list-style-type: none"> • how they developed and refined their own ideas and those of the pair/group 		

- how they developed and refined the piece in rehearsal
- how they developed and refined their own theatrical skills during the devising process
- how they responded to feedback
- how they as individuals used their refined theatrical skills and ideas in the final piece.

Section 3: Analysis and evaluation

This section offers students the opportunity to demonstrate their analytical and evaluative skills with respect to their own devised work. Students are expected to analyse and evaluate the ways in which they individually contributed to the devising process as a whole and to the final devised piece, exploring their strengths and the learning opportunities taken from the experience.

Students should analyse and evaluate:

- how far they developed their theatrical skills
- the benefits they brought to the pair/group and the way in which they positively shaped the outcome
- the overall impact they had as individuals. Students should also appraise those areas for further development in their future devising work (ie the aspects that did not go as well as they'd hoped).

Challenge question

Research Brecht performances and watch the production company Splendid for further challenge physically and vocally. How many Epic Theatre conventions can you see? Can you incorporate these into your piece?

Suggested reading

- Read your Devising Booklet.
- Read previous devising logs.
- Brecht Resources.